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To illustrate at once the difficulty of the task which Professor Adams has undertaken, and the relation of such work to the efficiency or inefficiency of the teachers who may use it, I will call attention to a singular inadvertence. The author, in telling the story of Rome, has, of course, repeatedly to refer to the Senate. Yet nowhere does he tell what the Senate was, how it was constituted, who were its members, what were its functions, and what changes it underwent. This omission illustrates the fact that one cannot write the history of European civilization in one small volume, and remember to put in everything which will explain what he does put in. It may be expected that a good teacher will notice the defect and remedy it for his pupils, although it is quite possible for a good teacher not to notice it, and to leave it unexplained, as so good a teacher as Professor Adams has done, and his pupils are likely to have a very vague notion of that difficult subject, the Roman constitution. In the hands of a poor teacher (and there are more of these than the author seems to suspect), the book would fail utterly in this particular respect.

It ought to be said that such defects are rare in the book. For the most part, such subjects as are mentioned at all are made perfectly clear, or at least as clear as the limits will permit. Perhaps this clarity is most evident in the account of the Middle Age, which is commonly to young pupils the most tangled period of all history. The illuminating work which Professor Adams has hitherto done in this field has given him peculiar fitness to tell the story fully in brief space. Altogether the book is a pleasant one to read for anyone, and probably pleasanter for those who know something of history than for those who do not.

The excellent press-work calls for notice, and the illustrations are, for the most part, well done and helpful; some of them would be more so, if there were an indication of where they came from.

It is an interesting fact, and one of great significance, that in writing the history of Europe the author has not been able to keep America out of his book. It is not only that he cannot omit reference to the more salient points of contact between the two continents in discovery, international politics and war, but he finds in the development of America and American civilization an integral part of the civilization of Europe.

THOS. R. BACON.

The Destruction of Ancient Rome. A Sketch of the History of the Monuments. By RODOLFO LANCIANI. (New York: The Macmillan Co. 1899. Pp. xv, 279.)

PROFESSOR LANCIANI has written several books on Rome and it might be supposed that this handbook would traverse some of the same ground. But it not only differs from them in scope and matter: it fills, besides, a place not taken by any book yet published. It is not another description of the monuments of Rome, but a synopsis of the annals of Roman monumental criminology—virtually an arraignment in temperate and scientific

form of the centuries that successively conspired to destroy the monuments. It was something that required doing, for the vaguest and most incorrect notions are current as to what happened to the master-pieces of Roman art from the advent of Christianity to the present century.

Very little space is devoted to the transformations of Rome by reconstruction in ancient times; neither is much said of the old bugbear of the destruction of Rome by the Goths and Vandals, but what is said here ought to help to get rid of it once for all. Such passages as those in the Byzantine historian Procopius, writing in the middle of the sixth century, show how well-preserved ancient Rome then was, even to colossal statues standing in temples, streets and squares. Even early in the seventh century poets still recited, as of old, in the Forum of Trajan.

Barbarians and early Christians being almost entirely exonerated, it remained to be shown on whose shoulders rests the responsibility for the disappearance not only of most of the decorative features of the ancient monuments but of the immense masses of their masonry. In some cases several million cubic feet have disappeared, not a trace being left of such buildings as the Circus Maximus, which is reckoned to have had at least 250,000 running feet of stone and marble benches with heavy retaining walls. Professor Lanciani's book proves that the culprits responsible for these almost incredible disappearances are the Romans themselves, of the Middle Ages and the Renaissance. The proof is overwhelming, especially for the Renaissance, and yet we know that the author has held back the larger part of the detailed proofs, which will appear in his exhaustive volumes, *Scavi di Roma*, of which this is merely a foretaste. The summarized titles of the chapters¹ show how the material is grouped, in historic order. At the beginning of the story of destruction the book shows how the principal changes under the emperors were connected with changes of level in various quarters of the city from different causes. Sometimes, as in the gardens of Maecenas above the Esquiline Cemetery, an entire tract was covered up and raised for hygienic reasons; at other times hilly parts were cut down to secure flat building-spaces or better communications, as in the Forum of Trajan; but more often the cause was one of the destructive fires, such as those of Nero, of Titus and of Caracalla, when the remains of the damaged quarters were merely levelled

¹ I. The destroyers of Ancient Rome; II. Transformation of Republican Rome by the emperors; III. Use of earlier materials in the building of the later Empire; IV. Aspect of the city at the beginning of the fifth century; V. The sack by the Goths in 410; VI. The sack by the Vandals in 455; VII. The city in the sixth century; VIII. Burial places within and without the walls; IX. The devastation and desertion of the Campagna; X. The monuments in the seventh century; XI. The incursion of the Saracens in 846, and the extension of the fortifications of the city; XII. The flood of 856; XIII. The Rome of the Einsiedeln Itinerary; XIV. The usurpers of the Holy See and the sack of 1084; XV. Rome at the end of the twelfth century: The Itinerary of Benedict; XVI. Marble-cutters and lime-burners of medieval and Renaissance Rome; XVII. The beginnings of the modern city; XVIII. The sacking of Rome in 1527; XIX. The monuments in the latter part of the sixteenth century; XX. The modernization of medieval buildings; XXI. Modern use of ancient materials.

off and used as foundations for new streets along the same lines, on a level sometimes from ten to twenty feet higher. For instance Nero's colossal Golden House covered a mass of buildings—public and private—destroyed by his fire, and when in its turn it was damaged by fire in 80 A. D. Titus took occasion to restore part of its site to public use, and his baths and those of Trajan rested on part of it. Modern excavators find, therefore, in such sites, three distinct strata, each interesting. This practice encouraged a feature that became popular in the third century, the use of old artistic material in new buildings, especially in foundation-walls, in which statues, reliefs and decorative sculptures were often imbedded.

It was natural that the triumph of Christianity and the substitution of Constantinople and Ravenna as capitals of the late Roman and Byzantine world should have accelerated the downfall of the monuments. When the temples had lost their worshippers and the priests their revenues there was no alternative but to let them decay or transform them to some other use. It was somewhat different with civil structures, of which a considerable number remained in good repair until the disastrous Gothic wars in the sixth century, while others were preserved as churches. Professor Lanciani is not very clear or full in his treatment of the changed use of old structures, nor has he shaken himself quite free from the old idea of the damage done them by Christian fanaticism. Such adaptations should be welcomed. The best-preserved temples in Rome—the Pantheon and the temple of Faustina—owe their condition to having become churches in the seventh century. There were similar cases of civil structures—such as the Tabularium and the City Archives of Deeds—saved by use. This use alone prevented destruction at the hands of the infamous vandals of the Renaissance.

For the succeeding periods Professor Lanciani comments briefly on two interesting medieval documents, the first of which (*Einsiedeln Itinerary*) indicates the principal monuments surviving the desolation of the Gothic wars and its effects; and the second (*Itinerary of Benedict*) when compared with it shows what great changes had taken place between the ninth and the twelfth centuries, caused largely by Robert Guiscard's burning of the city in 1084. The book passes quite lightly over the wilful devastations of the Middle Ages, though it indicates the sins of the lime-burners and of the decorators who made wholesale use, for their mosaic pavements and church furniture, of the marble floors and revetments of ancient buildings, as well as of ancient columns and wall-material for their new constructions. Medieval contractors from other parts of Italy were even wont to supply themselves in Rome.

Evidently, however, Professor Lanciani proves most abundantly his contention that all the injury by the hand of man, by fire, and by the wear and tear of time, for the previous long term of some twelve hundred years, does not equal the destruction wrought by the two centuries of the Renaissance (fifteenth and sixteenth) which while fawning on antiquity most cynically wrecked it. The bulk of Renaissance buildings in Rome are made up of the material of the ancient city—from the lime produced

by its statues to the columns taken by wholesale from still-standing structures. In every large monument a lime-kiln was established until it was consumed. Says Cardinal Santori, of the great Sixtus V.: "Seeing that the Pope was quite bent on the destruction of the antiquities of Rome many Roman noblemen came to beg me to try to persuade his Holiness to abandon his strange purpose, particularly as he cherished the intention of destroying the Septizonium (of Septimius Severus), the Velabrum (arch of Janus) and the Capo di Bove (Caecilia Metella). I made this request in company with Cardinal Colonna and received the reply that he wished to remove the unsightly ruins." The most wholesale destruction took place in connection with the building of St. Peter, whose immense mass of masonry was taken almost entirely from the vitals of ancient Rome by order of the popes. Sometimes an architect received a completely free hand. The same pope, Sixtus, authorized his favorite architect Fontana to excavate, seize, and remove from any place columns, marbles, travertine, and other material. The papal example would naturally be followed by lesser ecclesiastical authorities and by the papal "nephews." Of the infamous annals of these two centuries we shall get the details in Lanciani's *Scavi di Roma*. By a broad application of his title the author includes also the destruction of the monuments of early Christian and medieval Rome. The irreligiousness and disregard of all sacred traditions of the Roman church of the Renaissance is completely illustrated by its destruction of the old basilica of St. Peter, with all its art-treasures, the centre of the Christian world. And after that as an example the architects of the seventeenth and eighteenth centuries did not hesitate to transform the early churches into specimens of that most hideous of styles the world has ever seen—the barocco—and to make them brutal, tawdry, vulgar instead of delicate, symmetrical, and artistic.

It seems regrettable that so few illustrations accompany the text and that these are so inferior in quality; hardly a book issued in recent years has had such poor half-tones. Of course it would be possible to criticize also some parts of the text, not so much for its minor inaccuracies as for omissions which prevent its covering the ground of literary sources as well as it does that of archaeological investigation, in which the author is more at home. However, we know of no one who, on the whole, could have done the work better, if as well.

A. L. FROTHINGHAM, JR.

Italy and Her Invaders. By THOMAS HODGKIN. Vols. VII. and VIII. The Frankish Invasions and the Frankish Empire. (Oxford: Clarendon Press, 1899. Pp. xx, 397; xii, 331.)

THESE two volumes form the conclusion of Dr. Hodgkin's great work, begun nearly twenty-five years ago, in which he has undertaken to present in a semi-popular form the history of a very obscure and difficult period. Taking Italy as the material and dramatic centre of his narrative he has given in these eight substantial and elegant volumes a review of